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Difficult problems are discussed only in the introductory chapters. Although the author has gone wrong in many details [thirteen of which are specified with interesting corrections]—especially in the dating and explanation of vase-pictures, and in the inferences drawn from these considerations—the general impression produced by his book is a correct one.—C. ROBERT, in *D. Literaturzeitung*, 1890, No. 52.

A. BOUTKOWSKI-GLINKA. *Petit Mionnet de poche ou repertoire pratique à l'usage des numismatistes et collectionneurs des monnaies grecques, etc.* 1^{er} partie. 12mo, pp. 192. Berlin, 1889.

The author gives us a list, arranged in geographical order, of the more important Greek coins of antiquity, with exact information as to their weight, devices, and ancient values, and their modern equivalents. There are no illustrations. The recent numismatic and historical literature relating to the subject has been utilized; and, although the author has constantly had the aid of Imhoof-Blumer, he has made an independent investigation of several points. Not a distinct contribution to science, the little work will be found useful as a convenient book of reference for travellers in Southern Europe and the Orient.—S., in *Lit. Centralblatt*, 1890, No. 18.

WILHELM GURLITT. *Ueber Pausanias.* 8vo, pp. XII, 494. Graz, 1890; Leuschner und Lubensky. 10 marks.

For several years there has been a lively discussion as to the value of the only detailed description of ancient Greece which is preserved to us, the work of Pausanias the periegete. Conservatives have lauded his merits and sought to cover up or palliate his shortcomings; radicals have treated him with acrimonious and almost personal contempt. Between these two extreme parties Gurlitt offers himself as arbiter. He undertakes to sift the evidence afforded by Pausanias himself, as well as all relevant external evidence, with the object of determining the writer's degree of independence and credibility. This undertaking is carried out with great thoroughness, and the results are presented in an attractive form.

It is in his descriptions of the Peiræus, of Athens, Olympia and Delphi that Pausanias's statements can be best tested, because in these places, thanks especially to recent excavations, our other sources of information are most ample and accurate. Now it is becoming constantly clearer that his topographical matter—we are not at present concerned with his historical and other digressions—is of very unequal value. Side by side with statements so accurate as to lead to the discovery of places or objects previously unknown stand others which can be proved, on the testimony of various witnesses or by observation on the spot, to be highly inexact or

downright false. These two classes of statements are distinguished by no internal mark, and it is only now and then that we are enabled, by external evidence, to recognize their respective values. Thus we are led to the conviction that Pausanias's work is not based chiefly upon first-hand observation, but rather upon literary sources. The only possible points of controversy are, what these sources were and how he used them, whether he gathered much supplementary material by his own travels, and, if so, how he turned this to account.

To enter fully into these controversies would lead beyond the limits of a brief notice, and we must therefore confine ourselves to two or three general points of view. Gurlitt regards the work of Pausanias as essentially a guide-book, intended to emancipate the traveller from troublesome *ciceroni*. This is claiming for the book qualities which it does not possess, and, at the same time, is unjust to the author's praiseworthy effort to present, for each locality, a picture constructed on one uniform scheme. Pausanias is no substitute for a well-informed guide; what he offers us is a quantity of more or less valuable learning, distributed on a framework of topographical notes. His book has about as much practical usability as an ordinary hand-book of geography. Again, Gurlitt goes too far in the effort to excuse or explain away the historical and geographical errors which have been pointed out in Pausanias. In short, he is too much of an apologist. Nevertheless, we cordially recognize that he has made by all odds the most valuable contribution to his subject which has yet appeared.—LOLLING, in *Göttingische gelehrte Anzeigen*, 1890, No. 15, pp. 627–31.

WOLFGANG HELBIG. *Führer durch die öffentlichen Sammlungen klassischer Alterthümer in Rom*. 2 vols., 12mo, pp. XII, 548; 433. Leipzig, 1891; Karl Baedeker.

The remains of classical sculpture in Italy are being exhaustively catalogued and described by German scholars. What Dütschke's *Antike Bildwerke in Oberitalien* has done for Northern Italy and Matz and von Duhn's *Antike Bildwerke in Rom* for the private collections of Rome, Helbig's *Führer* has accomplished for the public galleries of Rome. It covers a more important field than either of the others, and is at once more practical and more thorough. We are led through the various museums of the Vatican, the Capitol, the Lateran, the Conservatori Palace, the Villas Albani and Borghese, the Palazzo Spada, the Boncompagni and delle Terme and the Collegio Romano. The Etruscan museum of the Vatican and the two museums in the Collegio Romano are described by Emil Reisch. What the student wishes to find in a catalogue of these monuments is (1) their provenience and state of preservation, (2) their probable date and significance, and (3) references to the best illustrations and special treatises.